ties of either style with any thing resembling that minute analysis, within a late period devoted to both. The Italians, too, assiduously examined and delineated the remnants of the greatness of their Roman ancestors; but surely that knowledge, acquired also by the moderns, is more than paralleled by our acquaintance with the works of our own ancestors. Thus, whatever be the comparative merit of this century in *art*, it unquestionably ranks foremost in investigation and knowledge of styles, and in the *data* which it accumulates for the future historian.

Therefore, very few years may elapse ere historical writing may be classified of two kinds, of which one, like topographical, will enter into minute peculiarities, as those in the works of architecture, and discover therefrom the condition, habits, and religious belief of nations, whilst the other, though it may not afford to continue to neglect such *data*, will chiefly record and trace to their causes and results, the great changes which appear more immediately to affect the permanence of empires.

Yet, in the examination of these data, there will be difficulties, and none perhaps greater than will be found in the architecture of the last sixty years, and the historian may experience the danger of hasty general conclusions, and receive many erroneous impressions, till he has discovered the fact of the concurrence of different styles. Neither the co-existence of different systems, nor the imitation of previously existing styles are peculiar to this age, but it may safely be admitted, that the common assertion as to the remarkably imitative tendency in the present day has not over-rated it. Now there is much in this peculiar state, which deserves a more philosophic investigation than it has yet received, an investigation taking into account the whole of the causes and tendencies of this present state of art. That it results mainly from the inquiring spirit, characteristic of the day, which has been so far occupied in collecting materials, as to leave insufficient time for considering the best means of using them, might be hazarded in solution of the question; and the opinion is gradually gaining importance, that these materials must be examined and sifted on rules, yet to be discovered, not peculiar to systems and styles. An inward conviction is present to every one; whether stickler for one particular style, or tolerant observer of all, that the present state, eminent as it may be in some respects, is unsatisfactory in others. Whether, as seems to be considered by some, it is our chief end in architecture to leave the impress of the manners and history of the age, may be conceded or not,—although it may be capable of proof, that architecture at *all* epochs does so reflect the thoughts and condition of its producers. But, the object of the art of architecture is, like that of the art of music, the production of delight, and all other objects follow in rank so far removed from this, that no practical advantage will necessarily result from their consideration, although it can be shewn that they are best advanced by concentrating the attention upon that main object. Intrinsic beauty may be discovered in the work that has proceeded from the hand and taste of the *artist*, during any era, and in any country, and this presence of art admitted—as it can hardly be perhaps in works, which are rather stuck together at random than moulded in the workshop of the mind—particular style is comparatively unimportant towards the object,—which is the production of delight. But, that this emotion should be capable of being excited, it is essential that those in whom it is intended to create it, should be prepared for its expansion. To those who have become deeply imbued with the requisite sensibility, the emotion will be great, compared with its state in those who look for the first time, upon a work entirely opposed to previous ideas. Surprise may proceed from the latter, but the chief delight will be excited in those whom previous knowledge has made keenly susceptible. Magnitude or cost produces the emotion of one observer, but beauties not discovered by him are open to the other.

— It would scarcely be a premature conclusion to assert, that advantages of different styles for particular purposes, advantages of exhibiting greater variety in buildings, and all others whatever, are secondary to the one great advantage, by which alone the full amount of delight can be called into existence, namely, perfect unity of style, continuing, changed not by fashions which may last but a year, but only by such influences in the condition of states and nations, as we discover to have been at work in centuries past. For there is scarcely any fashion in architecture, that has arisen during the last sixty years, that, if rendered permanent, and conducted to the point, before which art can scarcely be said to commence, would not have reached its culmination in a state of art, worthy to be compared with that which we now venerate and adopt. The eye that becomes accustomed to Greek, Italian, or Gothic architecture, as the case may be, will under-estimate the beauties of any other system: when several different styles are practised, it is not likely that all will be appreciated in accordance with the beauties which may have been imparted to them.

Thus, it is not uncommon to hear Grecian and Italian condemned by those whose attention has been absorbed by another style of architecture; the beauties which may really belong to several works of those styles in England, are unseen, or no longer recollected, shewing either that there must have been a great mistake and waste of money in raising buildings in such styles at all, or which is more probable, that there is a great error in taste, and a loss in the true end and aim of art in suddenly departing from any style which has been domiciled amongst us. No sooner are the principles of a style mastered, and originality ready to work with the salutary advisers of rule and example, than another style comes in, which again has to be learnt, and any real beauties of the former method are forgotten or despised.

Unity of style will yet be the great regenerator of art. It will concentrate the attention of the architect upon the real means of producing long-continuing impressions of beauty, in place of the indecision resulting where different styles prefer rival claims to selection, and it will make the architecture of this century and country, what hitherto architecture has always been, a union of originality of design with the guidance of rule and example, an art exciting emotions of delight, and reflecting the manners and the thoughts of the people who exercise it.

NEW BUILDINGS IN BRUSSELS.

The city of Brussels, besides its extension beyond the Boulevards, has recently received great improvement in her external communications by the erection of covered passages, like those of the "*Galeries vitrées*" of Paris, leading from the end of the "Rue de la Montagne" where it joins the "Marché aux herbes" opposite the fountain, to the Rue de Dominicains, near the principal theatre. These galleries are dedicated to St. Hubert, and the three divisions are named as that of the King, the Queen, and the Princes. The two first are of ample width with shops on each side, and dwellings of two stories over them. They are decorated with red veined marble pilasters highly polished, and with statues and busts at intervals. Each gallery is covered by skylights down the centre of the roof for the whole length. This is a great drawback on the architectural features, as it gives the idea of a long green-house, which would have been obviated if the light had been divided into compartments. The galleries form a slight angle at the crossing of a small street, where a covered passage, supported by columns, leads from the one to the other. These two galleries are about 600 feet in length, and comprise eighty shops with habitations; several large apartments, adapted for cafés or restaurateurs, are also part of the erection. The third small gallery called "des Princes," is a transverse passage of lesser width leading into the Rue de la Fourche.

The ancient hospital of St. Jean, near the Grande Place, has been demolished, and on the extensive plot of ground it occupied, a handsome new street is now in course of erection, leading from the upper part of the "Rue Madelaine" to the "Rue du Marais St. Jean."

The old messagerie building of Van Gend in the Rue Madelaine, is being taken down, and on its site a market is intended to be constructed. It was here the treasure was discovered that occasioned so much excitement at the time. The value of it was about 50,000 fs., or 2,000*l*. The municipality rewarded the integrity of the workmen who found it by settling the interest of the same on them by way of annuity for their lives.

The Hotel d'Angleterre, in the same street, has been converted into rooms for private literary and other societies; on the ground occupied by the courtyard, an elegant concert room, capable of containing 800 persons has been completed. It is divided into three aisles, and supported by Corinthian columns. The "Societé de Grande Harmonie," hold their concerts here.

In the "Quartier Leopold," outside the boulevard, which is opposite the palace of the Prince of Orange, a new church, dedicated to St. Joseph, is nearly completed. The architecture is of the Italian style, the principal front is decorated with two campanile towers. M. Suys is the architect of this work, which presents some elegant details.

On the Place Royale, the pedestal is now constructing where it is intended to place the bronze equestrian statue of Godefroid de Bouillon, cast by the sculptor Simonis.

The restoration of the fine tower of the "Hôtel de Ville" is proceeding; the "fleche" is finished, and the snowy whiteness of the stone allows the profusion of ornament it bears to be discovered with facility. The same labours are continued on the south side of the collegiate church of St. Gudule, which is being restored to its primitive freshness. The chapel of the Miraculous Sacrament looks painfully bare to those who recollect the gorgeous canopy which was designed by the immortal Rubens, and so shamefully sold by the conservators of the church, to save the expense of regilding. As it now remains in London unsold, some effort should be made to preserve it: every thing connected with the talent and genius of so great an artist deserves to be preserved entire, and not distributed, piecemeal, among the brokers' shops in London, as it is likely to be, unless rescued by some true lover of art.

CARDIFF TOWN-HALL COMPETITION.

Tired of the same story of either ignorance or wrong-doing on the part of committees assuming to decide on the relative merits of architectural designs, we had allowed the decision in the case of the Cardiff Town-hall competition to pass without record or comment. The result is, half-a-score of letters, condemnatory of the town council, and complaining of our omission. Suffice it to say, in brief, that having limited the competitors to the sum of 8,000*l*., the council have awarded the first premium for a design by Mr. H. Jones, of London, marked *arbitrio bono viri*, which, according to the architect's own shewing, cannot be carried out for less than 11,690*l*.!! The second premium was awarded to Mr. Heals.

One correspondent says:—"The whole affair has been managed in any but a straightforward way, for the committee received, with the other drawings under mottoes, one design, bearing the name in full, of a London architect, and another from the town surveyor of Cardiff, sent in openly, and designed for quite another site. Surely in fairness to those whose names were concealed, these should at once have been rejected by the committee, as not complying with their advertisement. [Perhaps they were.] But their final decision is the most unjust of all, as they actually adopt a design which the architect himself says, will cost little short of 12,000*l*., when the advertisement stated that the sum at the disposal of the committee did not exceed 8,000*l*.! How very different would have been some of the designs had all the competitors known they could spend half as much again on the building!"

Modern 'Bulls' for Building Churches in Spain.—The papers say, that—"The Duke of Veragua has offered several bulls of his famous breed gratis for *fights*, the proceeds of which are destined to animate the languishing works for the new church of the suburb of Carabanchel!"

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